


INXS

THE GREATEST HITS



ALL THE SONGS FROM THE ALBUM IN PIANO,
VOICE AND GUITAR ARRANGEMENTS.
COMPLETE WITH LYRICS AND GUITAR CHORD BOXES.

8. **JUST KEEP WALKING**
11. **THE LOVED ONE**
16. **DON'T CHANGE**
22. **ORIGINAL SIN**
27. **I SEND A MESSAGE**
32. **BURN FOR YOU**
38. **WHAT YOU NEED**
43. **THIS TIME**
48. **KISS THE DIRT**
(FALLING DOWN THE MOUNTAIN)
58. **LISTEN LIKE THIEVES**
64. **NEED YOU TONIGHT**
70. **MEDIATE**
76. **DEVIL INSIDE**
82. **NEW SENSATION**
53. **NEVER TEAR US APART**
88. **SUICIDE BLONDE**
94. **DISAPPEAR**
100. **HEAVEN SENT**
105. **THE GIFT**
116. **THE STRANGEST PARTY**
(THESE ARE THE TIMES)
110. **DELIVER ME**



JUST KEEP WALKING

WORDS & MUSIC BY INXS

♩=90

1. 3. Green fields, grass and earth, bro-ken bot-tles,
2. Ci-ty pent-house, the kit-chen liv-ing, a coun-try home, it's a

bricks and dirt. Sun-shine sooth-ing clouds are ha-zy, dark street cor-ners
kitch liv-ing. mo-ney can buy al-most a-ny-thing,- but a-ny-thing's no-thing

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feel - ing la - zy.
 when you're dead. }

Fast car driv - ing — sleek and mo - dern, —








pub - lic trans - port, — pho - tos wait - ing. — Blood and glass, three








points of pain, — car - pet lin - ing, — seats re - clin - ing, —

To Coda \oplus 1.





 N.C.

cle - ver words - on smooth tongue talk - ing, shove it bro - ther, just keep walk - ing.

2. Chords ad lib.

D.%. al Coda

⊕ Coda



Cle-ver words— on smooth tongue talk-ing, shove it bro-ther, just keep walk-ing.

THE LOVED ONE

WORDS & MUSIC BY LOVETT, HUMPHRIES & CLYNE

$\text{♩} = 69$ N.C.

R.H. tacet 1^o

B

D

1. Yon - der she's walk - ing,
(Verse 2 see block lyric)

The musical score is written for piano and voice. It begins with a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The tempo is marked as quarter note = 69. The first system shows the piano introduction with the right hand (R.H.) marked as 'tacet 1^o'. The second system continues the piano introduction. The third system shows the vocal entry with the lyrics '1. Yon - der she's walk - ing, (Verse 2 see block lyric)'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Chord diagrams for B and D are provided above the vocal staff.

B D B D

she comes my way.— Her red dress on,—

Handwritten lyrics: she comes my way. Her red dress on.

B A D B D

her long black hair, walk - ing like—

Handwritten lyrics: her long black hair, walk - ing like.

B D B D

and talk - ing like,— want - ing like—

Handwritten lyrics: and talk - ing like, want - ing like.

B D G C D

she comes to me.— Oh ba - by I love you

Handwritten lyrics: she comes to me. Oh ba - by I love you

G C D G C D G C

so, I need you now, I want you back, I can't go on.

1. D N.C.

Help-less ba-by,

e-vil child, I've known you well,— and if you want to stay

that's al-right. You want me a-gain, and then you

come run - ning to me, that's al -

right, that's al - right, that's al -

right. Oh ba - by I

love you so, I need you now, I

C D G C D

want you back, I can't go on.

G

Verse 2:
 And now she's gone
 She's walking away
 Red dress on
 Her long black hair.
 I love her so
 And now she'll come running
 Anytime I say now,
 Anytime I say.

DON'T CHANGE

WORDS & MUSIC BY INXS

$\text{♩} = 168$

The first system of musical notation for 'Don't Change' is in 4/4 time, with a tempo of 168 beats per minute. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G2, followed by a half note A2, and then a half note B2. The key signature is one sharp (F#).

The second system of musical notation for 'Don't Change' continues the melody. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G2, followed by a half note A2, and then a half note B2. A guitar chord diagram for the A major chord is shown above the treble staff. The key signature is one sharp (F#).

The third system of musical notation for 'Don't Change' continues the melody. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G2, followed by a half note A2, and then a half note B2. The key signature is one sharp (F#).

The fourth system of musical notation for 'Don't Change' continues the melody. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G2, followed by a half note A2, and then a half note B2. The key signature is one sharp (F#).



1. I'm stand - ing here — on the ground —
(Verses 2 & 3 see block lyric)



the sky a - bove — won't fall



down, see no — e - vil —



— in all di - rec - tion, —


A



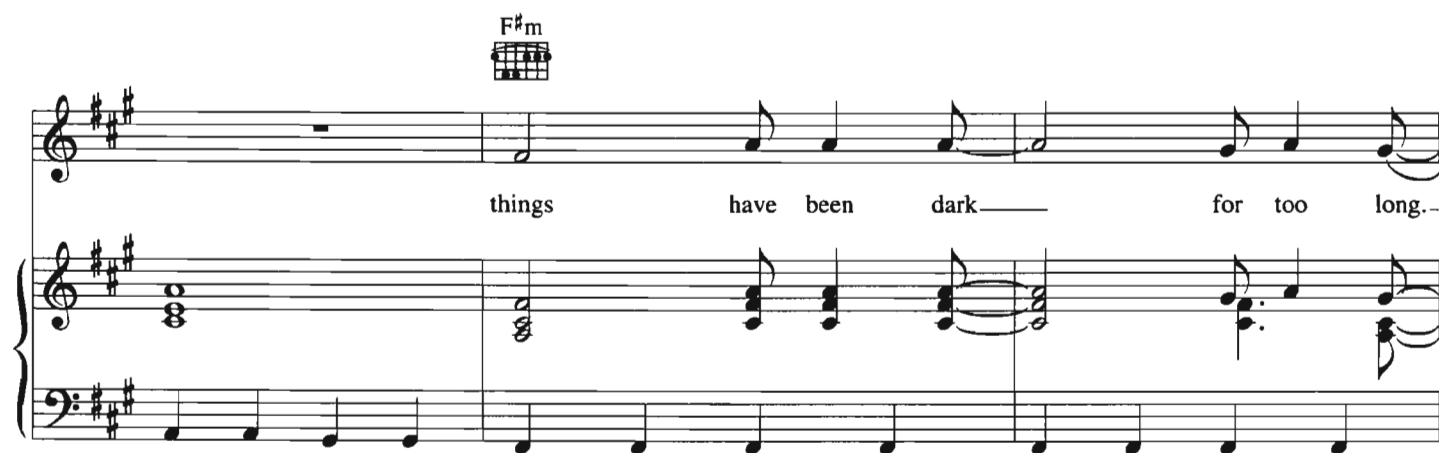
re - so - lu - tion — of hap - pi - ness, —



F#m



things have been dark — for too long. —






Bm



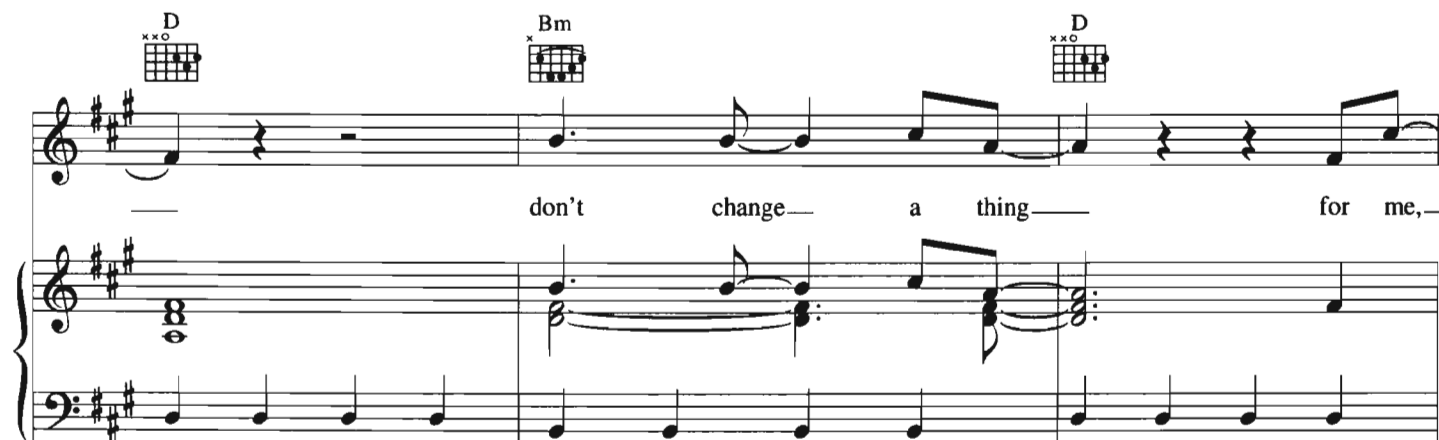
Don't change — for you, —



D Bm D







don't change — a thing — for me, —




To Coda ⊕ Bm


A

don't change— for you,—

D Bm D





1.
don't change— a thing— for me.—

A



2.

D

D.C. al Coda

for me.

Coda

Bm

D

Bm

don't change— for you,— don't change— a thing—

1.

D

A

for me.—

2.

A

The musical score is written in D major (two sharps) and 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment.

- System 1:** The vocal line begins with a whole note rest, followed by a half note rest, and then a whole note F#m chord. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics "Don't" are written under the vocal line.
- System 2:** The vocal line has a whole note rest, followed by a half note rest, and then a whole note D chord. The piano accompaniment continues with the same rhythmic pattern. The lyrics "change." are written under the vocal line.
- System 3:** The vocal line has a whole note rest, followed by a half note rest, and then a whole note A chord. The piano accompaniment concludes with a final chord in the right hand and a whole note rest in the left hand.

Verse 2:

I found a love I had lost,
 It was gone for too long
 Hear no evil in all directions,
 Execution of bitterness
 Message received loud and clear.

Verse 3:

I'm standing here on the ground,
 The sky above won't fall down
 See no evil in all directions,
 Resolution of happiness
 Things have been dark for too long.

ORIGINAL SIN

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 132$

fr^7 E^5

Em^7

Bm^7

Em^7

You might

know of the o - ri - gi - nal sin,

and you might know how to

Bm7

Em7

play with fire. But did you know

Bm7

of the mur - der com - mit - ted in the

Em7

Bm7

name of love yeah, you thought what a pi - ty.

F#m

D

Dream on white boy, white boy,

A Bm Em

dream on — black girl, — black girl. — And wake up to — a brand.

1.

G D

— new — day, — to find your dreams are washed a - way. —

F#m A D

Dsus4 D

Asus4  2. D 

Dream on— black boy,— black boy,— dream on— white girl,—

— white girl.— And wake up to— a brand— new— day,—

to find your dreams are washed a - way.—

Detailed description: This is a musical score for guitar and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into four systems, each with a guitar chord diagram at the top. The first system shows the initial chords Asus4 and D. The second system includes F#m, D, and A. The third system includes Bm, Em, and G. The fourth system includes D, F#m, and A. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The lyrics are: 'Dream on— black boy,— black boy,— dream on— white girl,—', '— white girl.— And wake up to— a brand— new— day,—', and 'to find your dreams are washed a - way.—'. The score includes various musical notations such as notes, rests, and bar lines.

fr7° E5

Em7

Bm7

Repeat vocals ad lib. to fade

Verse 2:

There was a time when I did not care
 And there was a time when the facts did stare.
 There is a dream and it's held by many
 Well I'm sure you had to see its open arms.

Dream on white boy, white boy
 Dream on black girl, black girl
 And wake up to a brand new day.

I SEND A MESSAGE

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 136$

The musical score is written for piano and voice. It begins with a tempo marking of 136 beats per minute. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano introduction, featuring a long sustained chord in the right hand. The third system marks the beginning of the vocal entry with a key signature change to one flat (Bb) and a common time signature. Above the vocal staff is a guitar chord diagram for a C major chord. The lyrics are: '1. Here in the si - lence I think of'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The fourth system continues the vocal line with the lyrics 'you, — I send a mes - sage'.

1. Here in the si - lence I think of
(Verses 2 & 3 see block lyric)

you, — I send a mes - sage

(Cm)

hope it gets through. Think of the

dis - tance, think of the miles.—

O - ver the val - leys, could take a


(Cm)

A






while. I miss the peo -

- ple, I miss the fun,—

you're my ap - pa - ri - tion, she's my on - ly one.—

1. 2. 

— 2. And I im —

   To Coda  

Guitar solo ad lib.



D.S. al Coda
(without repeat)

3. Here in the

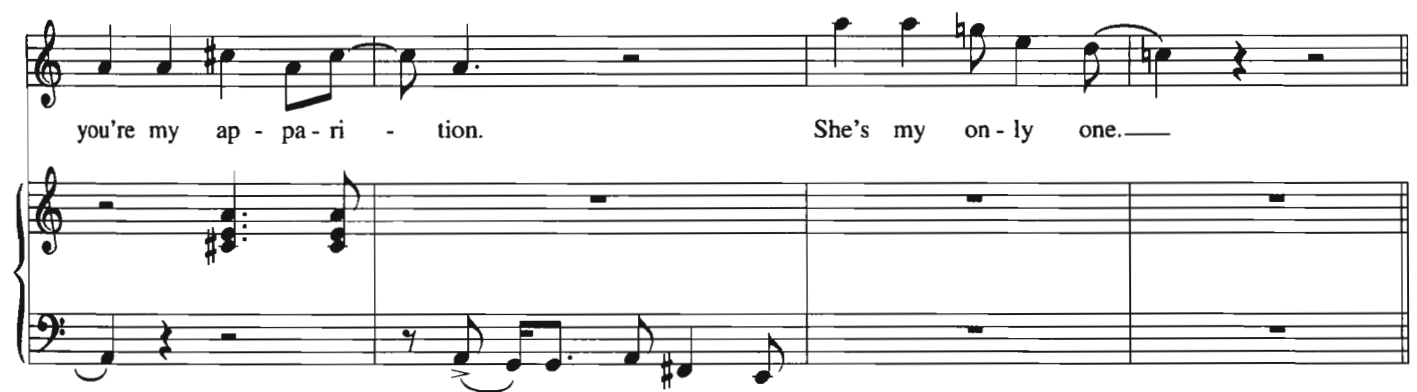
⊕ *Coda*



A




I miss the peo - ple, you miss the fun, —



you're my ap - pa - ri - tion. She's my on - ly one. —

C




Verse 2:

And I imagine you standing there
Like some animal, so inspirational
Mad at the world for all the good reasons
Take away the pain and drink the wine.

Verse 3:

Here in the silence, I think of you
I send a message and hope it gets through
Think of the distance, think of the miles
Over the valleys could take a while.

BURN FOR YOU

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩ = 115

The musical score is written for guitar and piano. It begins with a tempo marking of 115 beats per minute. The guitar part features several chords: G, C, G, G, C, G, A, and E. The piano part provides a steady accompaniment. The score includes a verse and a chorus. The lyrics are: "1. It's no use pre - tend - ing, — (Verse 2 see block lyric) that I un - der - stand. The".

G **C** **G** **G** **C** **G** **A** **E**

D **Dsus4** **G**

1. It's no use pre - tend - ing, —
(Verse 2 see block lyric)

that I un - der - stand. The

hide and seek we play with facts,— it

chan - ges on de - mand. Tilt my hat




A D

E D

at the sun— and the sha - dows they— burn dark.—

Dsus4 A D E

— Light me— and I'll burn for you— and the

love song ne - ver stops.






I like the look in your eyes—

when you talk that cer - tain way, — I

A  G  F  Em 

love the day in the life,

D  Em  F 

when you know that lo - vers' way.

1. 

Am/G  G  2.



When we're not to - ge - ther—
It's no use pre-tend - ing—

it does-n't feel— so bad
'cause I un - der-stand

we could be so far a - part—
the hide and seek we play with facts it

To Coda ⊕

but our love's— not sad.
chan-ges on— de - mand.

G Em F C 1, 2, 3.

4. D.% al Coda ⊕ Coda G

Repeat ad lib.

Verse 2:
 Minding my own business
 When you came along,
 Temperatures were running hot
 Fever was so strong.
 Tilt my hat at the sun
 And the shadows they burn dark.
 Light me and I'll burn for you
 And the love song never stops.

It's always an adventure
 The fantasies we make a fact
 You're the secret I desire
 I can't keep that to myself.

WHAT YOU NEED

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩=118

F#



§

F#



F#



1. Hey,
(Verses 2 & 3 see block lyric)

here is the sto - ry,

for -

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get a-bout your trou-ble in life.— Don't you know it's not

ea - sy when you got - ta walk— up - on— that

To Coda ⊕

line.— That's why—

you need,

E F# E F# F#

ooh _____ that's why, this is

1. F#

what you need, - I'll give you what you need. -

B

2.

N.C.

This is what you need,— I'll give you what you need,— this is

what you need,— I'll give you what you need,— what you need,— this is what you need,— I'll give you

what you need.—

D.%. al Coda

⊕ *Coda*




Repeat to fade

Vocals ad lib.

Verse 2:

Don't you get sad and lonely
You need a change from what you do all day
Ain't no sense in all your crying
Just pick it up and throw it into shape.

Verse 3:

Hey you, won't you listen
This is not the end of it all
Don't you see there is a rhythm
I'll take you where you really want to be.

THIS TIME

WORDS & MUSIC BY ANDREW FARRISS

$\text{♩} = 134$

G



I will be - lieve you—

if you say it's true,— girl, you know— I need—

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— you more than a - ny word spo - ken.

1. I've seen you be - fore, — turn and walk a - way, —
(Verses 2 & 3 (℥) see block lyrics)

Chord diagrams: D (x x o) and Em/D (o o o o).

— you say you won't come back, — it's just a game —

— a - ny - way. —

Chord diagram: D (x x o).

Em A Asus4 A Em

We are hop - ing, yes — and we're pray - ing,

A Asus4 A G/B D Dsus4 D






this time — will be the

G/B D Dsus4 D C6

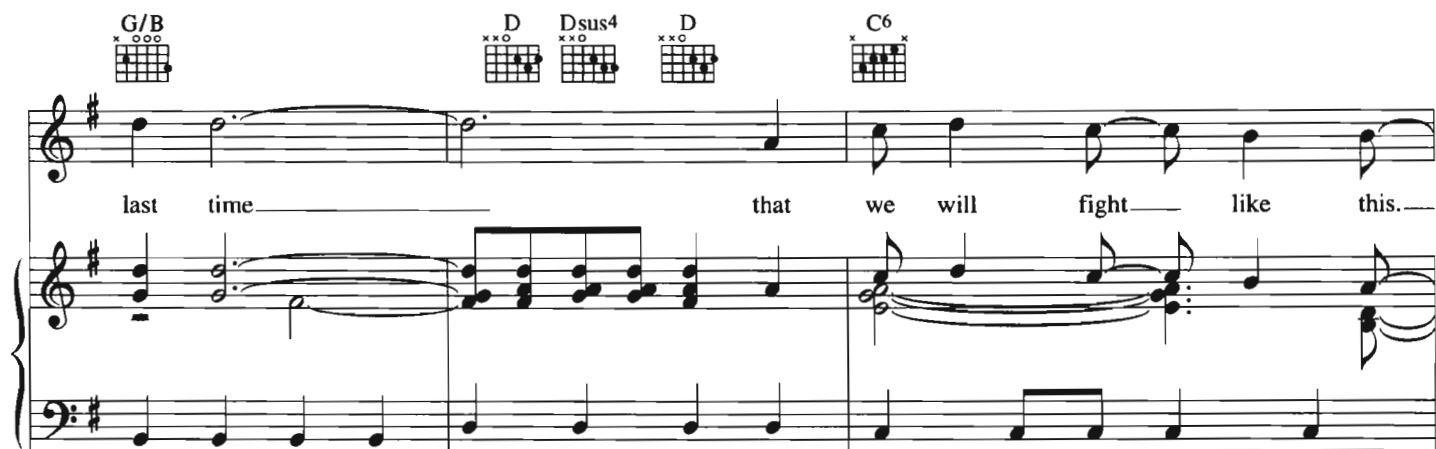
last time — that we will fight — like this, —


Gadd9 G/B D Dsus4 D



this time — will be the

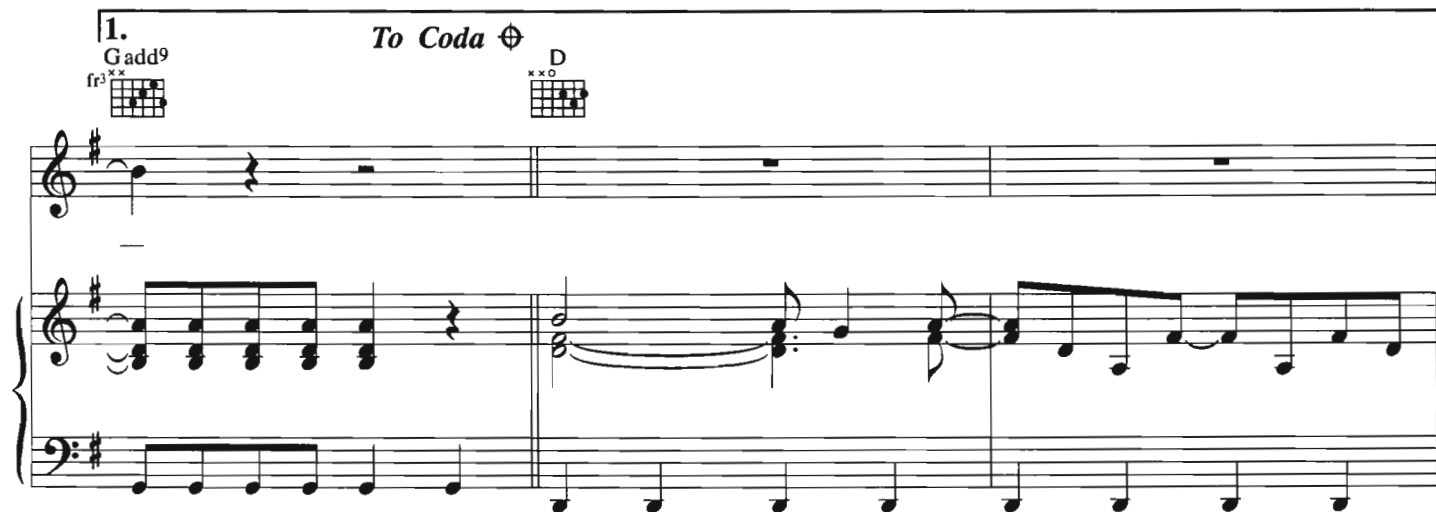
G/B  D  Dsus4  D  C6 

last time _____ that we will fight _____ like this. _____



1. *To Coda* 

G add9  D 





Em G D

2. *D.% al Coda* ⊕ *Coda*

Gadd9 fr3 Asus4

3. You This time

will be the last time.

G D

Verse 2:

We are always wanting
Things we cannot find
You know that we are always
Wasting time.

Verse 3:

You know I can forget
We have fought before
I've seen inside your heart
And I know it's breaking.

KISS THE DIRT (FALLING DOWN THE MOUNTAIN)

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 116$
F#

The musical score is written for piano and voice. It begins with a tempo marking of 116 beats per minute and a key signature of one sharp (F#). The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern, often featuring chords. The vocal line enters in the second system with the lyrics '1. Play - ing in the dirt, —'. The score continues with the lyrics 'we find — the seeds of doubt, — don't wa -', '- ter them with your tears, don't think — a - bout all the years,'. Chord diagrams for F# and D#m are provided above the vocal line at various points. The piece concludes with a final piano chord in the right hand.

1. Play - ing in the dirt, —
(Verse 2 see block lyric)

we find — the seeds of doubt, — don't wa -

- ter them with your tears, don't think — a - bout all the years,

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B E

you'd ra - ther be with - out.

F#

Not 2^e

F# G#sus4

E - den lets me in, —

F# G#sus4 F#

I find — the seeds of love, — and climb.

G#sus4 fr4 F# G#sus4 fr4

— u - pon the high - wire, — I kiss — and tell — all my fears. —

C#sus4 fr4 C# D#m C#sus4 fr4 C# D#m

— Fall - ing down the moun-tain end — up kiss-ing dirt, —

C#sus4 fr4 C# D#m C#sus4 fr4 C#

look — a lit - tle clo - ser, some times.

To Coda 1. D#m F# D#m

— it would - n't hurt. —

2.



You know it would-n't hurt.—



(2^o ad lib.)

Fall - ing down the moun - tain,



end up kiss - ing dirt, —



look a lit-tle clo - ser,

some-times it would - n't hurt.—

1.

B E F# B E

Get up, get up, get up, — get up to the top. —

2.

F# B E F#

D.%. al Coda

⊕ Coda

F# F#6

Verse 2:

Playing in the dirt
We find the seeds of fun
And we scream like alley cats
Tearing down what we attack
To prove that we are one.

Cutting through the night
And we find the seeds of lust
And lose our minds on one intent
These passions never seem to end.

D.%.

Cutting through the night
And we find the seeds of lust
And lose our minds on one intent
These passions never seem to end.

NEVER TEAR US APART

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩ = 65



Don't



ask me—

what you know is true,—

don't have to



tell you—

I love your— pre-cious heart.—

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Chord diagrams: C, F, C, F

I, I was stand-ing, you were

Chord diagrams: C, F, C, F

there, two worlds co - li - ded — and they could

Chord diagram: G6

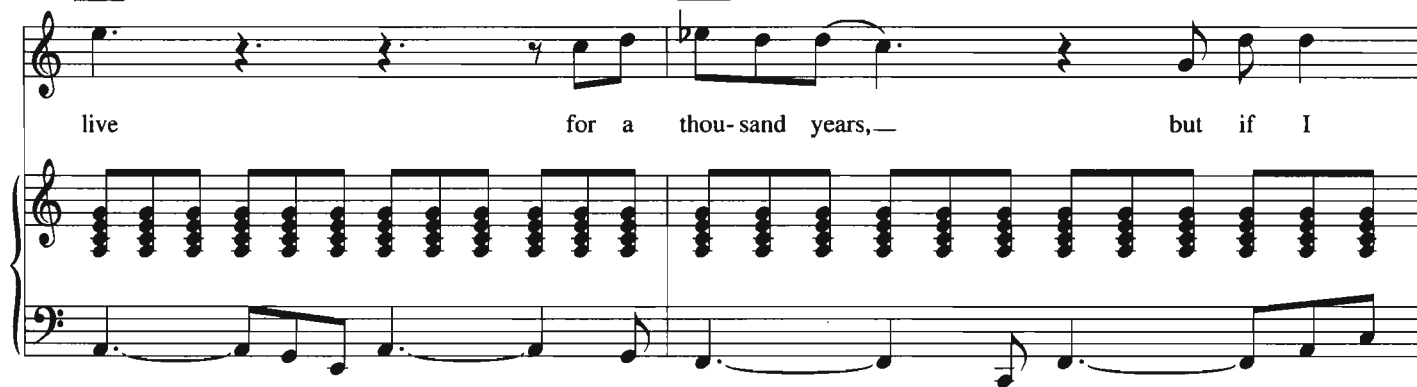
ne - ver tear us a - part.

Chord diagram: Am

We could



live for a thou-sand years,— but if I



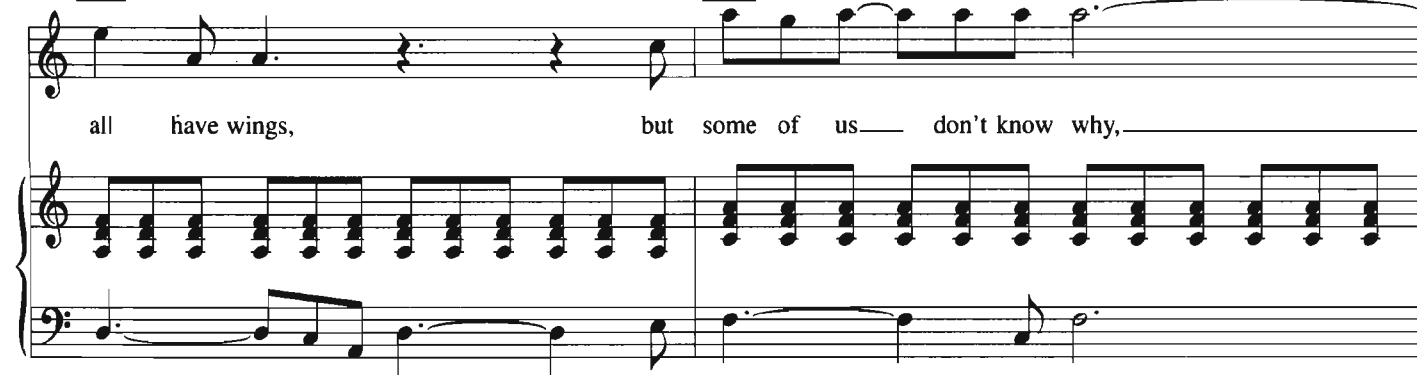
hurt you,— I'd make wine— from your tears,— I



told— you— that we could fly— 'cause we



all have wings, but some of us— don't know why,—



Chord diagrams: C, F, C, F

I was stand - ing, — you were


Chord diagrams: C, F, C, F

there. Two worlds col - li - ded — and they could

Chord diagrams: G6, Am

ne - ver, ev - er tear us a - part.





Chord diagrams: Am7, Fmaj9










1. 2. Don't ask me,

1. I. I was
2. You, you were

you know it's true,— worlds col - li - ded,

stand - ing,— you were there, two worlds col -
stand - ing,— I was there, two worlds col -

we're— shin - ing through.

li - ded— and they could ne - ver tear us a - part.
li - ded— and they could ne - ver tear us a - part.

Repeat to fade

LISTEN LIKE THIEVES

WORDS & MUSIC BY ANDREW FARRISS, MICHAEL HUTCHENCE & GARRY BEERS

♩=115



1. On the talk back show,—
take it down—

on the ra - di - o,— at the
to the end of town,— where they



lo - cal bar,— in the hot traf - fic by the
have con - trol— but they're los - ing touch when the

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Bm



red lights tail lights.
go out.



Ev- 'ry- bo- dy's— down on their knees, lis- ten like thieves—



but who needs that— when it's all in your hands.—

1.



2. And we

2.

G G7 C/G

Ev - 'ry - bo - dy's down on their knees, lis - ten like thieves for the

G7 C/G

an - - - swers,— but who needs that,— when you've

G7 C/G G7

got it all in your hands,— it's all in your hands, it's all in your

Bm A/B

hands.—



(3.) You are

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major, with the right hand playing sustained chords and the left hand playing a steady eighth-note bass line.

all you need,— you are all you need,—

The second system continues the vocal melody with the lyrics "all you need,— you are all you need,—". The piano accompaniment maintains the same harmonic structure as the first system.

and that is ev - 'ry - thing— so don't

The third system of music includes the lyrics "and that is ev - 'ry - thing— so don't". The vocal line concludes with a short phrase, and the piano accompaniment provides harmonic support.

he - si - tate,— there's no time to waste, you just do it for your

The fourth system of music contains the lyrics "he - si - tate,— there's no time to waste, you just do it for your". The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand.

Bm D G A

- self. — I said ev-'ry-bo - dy's— down on their knees,

D G A D G A

lis - ten like thieves— but who needs that—

To Coda D G A D G A

when it's all in your hands.— You get it all,—

D G A D G A

you got it all,— it's all in your— hands,—

(Solo ad lib: 1^o tenor sax; 2^o guitar)

D G A G A Bm

you got it all, you got it all.

The first system of the musical score. The vocal line (treble clef) starts with a whole rest, followed by the lyrics "you got it all, you got it all." The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. Above the staff, chord diagrams for D, G, A, G, A, and Bm are provided.

The second system of the musical score, continuing the piano accompaniment from the first system. It consists of three measures of piano accompaniment in D major.

A

1.

The third system of the musical score. It includes a first ending bracket labeled "1." above the piano accompaniment. Above the staff, a chord diagram for A is provided.

2. D.% al Coda

Coda

G A G A

I said

all in your hands.—

The fourth system of the musical score. It includes a section labeled "2. D.% al Coda" and a "Coda" section. The vocal line has the lyrics "I said" and "all in your hands.—". Above the staff, chord diagrams for G, A, G, and A are provided.

NEED YOU TONIGHT

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 109$

Chord diagrams: C, E \flat , Dm, C.

Chord diagrams: C, E \flat , Dm, C.

Chord diagrams: C, F7.

1. All you got is this mo -
(Verses 2 & 3 see block lyric)

Chord diagrams: C, F7.

ment, — the twen - ty first cen - tury's

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C F7




yes - ter - day, — you can care all you want —



C F7



— ev - 'ry - bo - dy does, yeah



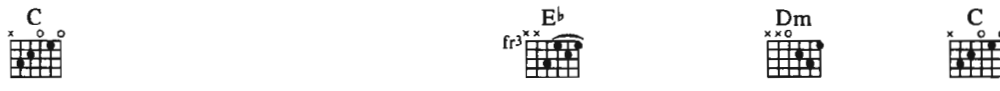
C F7



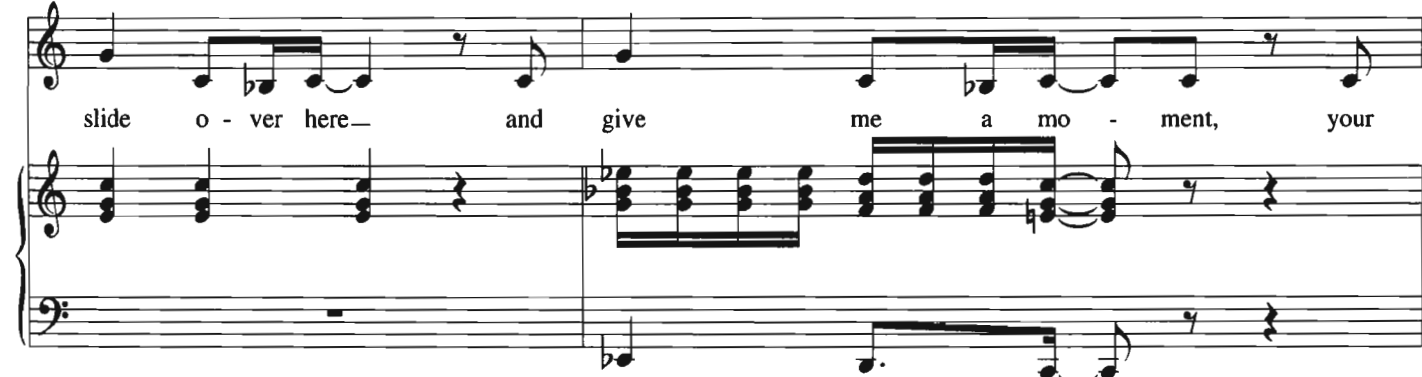
that's O. K. So







1. C E^b Dm C







slide o - ver here — and give me a mo - ment, your







moves are so raw, I've got to let— you know, I've

got to let— you know. You're one of my— kind.—

2.




How do you feel? I'm lone - ly.—

C F7

What do you think? Can't think at all._____

C To Coda ⊕ F7

What cha gon-na do? Gon-na live my life,_____ so

C Eb Dm C

slide o - ver here_____ and give me a mo - ment, your

C Eb Dm C

moves are so raw, I've got to let_____ you know, I've

Chord diagrams: C, E^b, Dm, C

got to let— you know. You're one of my— kind.—

Chord diagrams: C, E^b, Dm, C

D.S. al Coda
(without repeat)

⊕ *Coda*



live my life.—— How do you feel? I'm



lone - ly.—— What do you think? Can't think at all.——

C F7

What cha gon-na do? Gon-na live my life. So

C F7 C

slide o-ver here- and give me a mo-ment, your moves are so raw, I've

1. F7 Eb Dm C 2. F7

got to let- you know, I've got to let- you know, so got to let- you know.

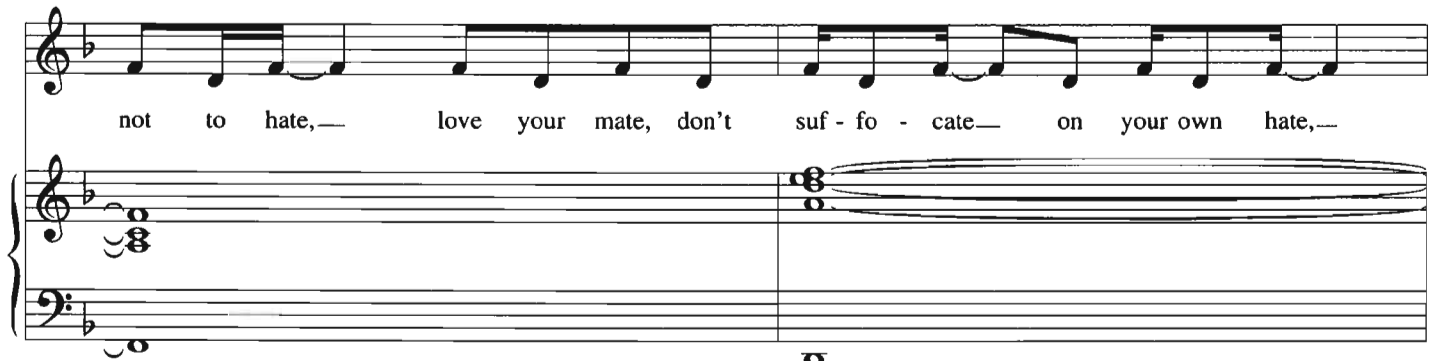
Verses 2 & 3:

I need you tonight
 'Cause I'm not sleeping
 There's something about you girl
 That makes me sweat.

MEDIATE

WORDS & MUSIC BY ANDREW FARRISS

♩ = 110



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num - ber eight, a white black state a gen - tle trait— the bro - ken crate. - A



hea - vy weight or just too late like pret - ty Kate— as sex or - nate, now



de - va - state, — ap - pre - ci - ate, — de - pre - ci - ate, — fab - ri - cate, —



e - mu - late, — the truth di - late, spe - cial date, — the an - i - mal we ate,



guilt de - bate— the edge ser - rate, a bet - ter rate,— the youth i - rate, de -



li - be - rate,— fas - ci - nate,— de - vi - ate,— re - in - state,—



li - ber - ate— too mo - der - ate,— re - cre - ate— or de - to - nate, an -



ni - hil - ate— a - to - mic fate,— me - di - ate,— clear the state,—



ac - ti - vate— now ra - di - ate,— a per - fect state,— food on plate,—



gra - vi - tate— the earth's own weight, de - sig - nate— the lo - vers' fate,— at



nine - ty eight,— we all ro - tate. Hal - lu - ci - nate,— de - se - gre - gate,—



me - di - ate,— al - le - vi - ate,— try not to hate,— love your mate, don't



suf-fo - cate- on your own hate,- de-sig-nate- your love as fate,- a one world state as hu-man freight,- the



num - ber eight, a white black state a gen - tle trait— the bro-ken crate.— A




hea- vy weight or just too late like pret-ty Kate- has sex or-nate, now de-va-state,- ap-pre-ci-ate,- de-

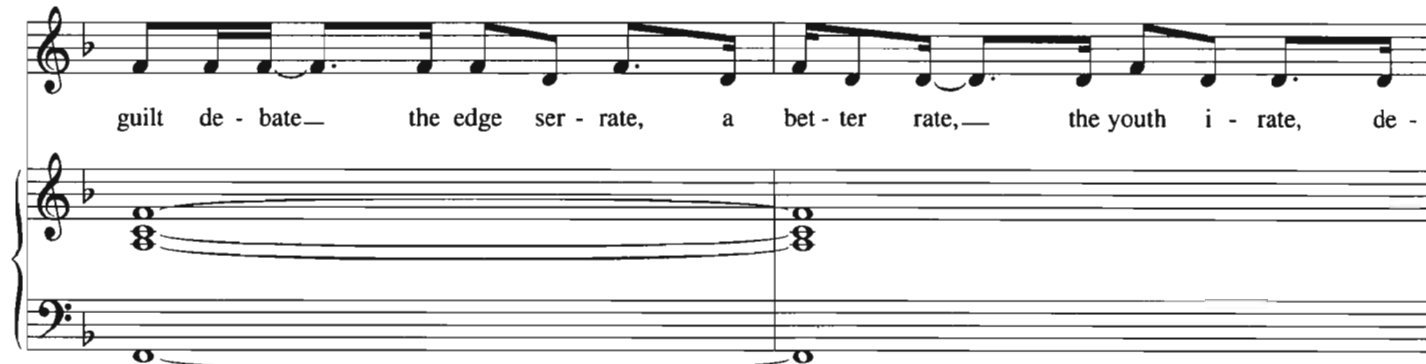


pre - ci-ate,- fab-ri-cate,- e - mu-late,- the truth di-late, spe-cial date,- the a - ni-mal we ate,


F



guilt de - bate— the edge ser - rate, a bet - ter rate,— the youth i - rate, de -




Dm9
fr3^x




li - be - rate,- fas - ci - nate,- de - vi - ate,- re - in - state,-

F



li - be - rate,- too li - be - rate,-



Dm9
fr3^x



li - be - rate,— too li - be - rate.—



F



Repeat ad lib. to fade



DEVIL INSIDE

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 150$



N.C.



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raised on leath - er with flesh on my



mind. Words as wea - pons,





shar - per than knives, makes you won - der how the oth - er half die,





oth - er half die,

G  Em 

makes you won - der.

G  C  §

1. But here come the man—
(Verses 2 & 3 see block lyrics)

Am  C 

with the look in his eye,— fed on no-thing

Am  C 

but full of pride.— Look at them— go,—



look at them— kick,— makes you won - der how the oth-er half— live.—

Not on %



The

CHORUS



de - vil in - side,— the de - vil in - side,— ev - 'ry sin - gle one of us,— the



de - vil in - side.— De - vil in - side,— the de - vil in - side,—

F/C



To Coda ☺ 1.

N.C.

ev - 'ry sin - gle one of us, — the de - vil in - side. —

2.




G Em G

1. C 2. D.% repeat chorus

But

⊕ Coda Repeat to fade

C F/C C F/C C F/C F Bb/F F Bb/F F Bb/F

Verse 2:

Here come the world
With the look in its eye
Future uncertain
But certainly slight
Look at the faces, listen to the bells
It's hard to believe we need a place called hell.
A place called hell.

Verse 3:

Here comes the woman
With the look in her eye
She's raised on leather
With flesh on her mind
Words are weapons, sharper than knives
Makes you wonder how the other half die.

NEW SENSATION

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩=116

The musical score is written for guitar and piano. The guitar part is in the key of E major (three sharps) and 4/4 time. The piano accompaniment is in the same key and time. The score is divided into three systems, each with a guitar staff and a piano staff. The guitar staff includes chord diagrams for E, A, and Bsus4, and a diagram for A/B. The piano staff includes a key signature change to E major and a time signature change to 3/4. The lyrics are: "1. Live ba-by live,— (Verses 2 & 3 (3/4) see block lyric) now that the day— is ov - er. I got - ta new sen - sa tion".

System 1:

Guitar: E, A, E, A, E, A (with a double bar line and repeat sign after the second E).

Piano: E major, 4/4 time. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

System 2:

Guitar: E, A, E, A, E, A (with a double bar line and repeat sign after the second E).

Piano: E major, 4/4 time. The piano part continues with the same accompaniment pattern.

System 3:

Guitar: E, A, Bsus4, A/B (with a double bar line and repeat sign after the second E).

Piano: E major, 3/4 time. The piano part continues with the same accompaniment pattern.

Lyrics:

1. Live ba-by live,—
 (Verses 2 & 3 (3/4) see block lyric)

now that the day— is ov - er.

I got - ta new sen - sa tion

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in — per - fect mo - ments.



Im - pos - - si - ble — to re -



Not on D%.



fuse. —



Sleep ba - by sleep —


E A E A




now that the night— is ov - er.



E A Bsus4 A/B



And the sun comes like a god—



Bsus4 A/B A



in - to our room.—



E A E A



All per - fect light and pro - mi - ses.—





Got - ta hold on to you
A new sen - sa - tion, a

To Coda ⊕

new sen - sa - tion. right now. It's gon - na take you ov -
A

1.

2.

- er
new sen - sa - tion, a new sen - sa - tion. new sen - sa - tion.



A new sen - sa - tion.

(New sen - sa - tion.)

D.%. al Coda

A new sen - - sa - - tion.

⊕ *Coda*



new sen - sa - tion, a new sen - sa - tion, a

new sen - sa - tion, a new sen - sa - tion.



A new sen - sa - tion.

Verse 2:

Dream baby dream
Of all that's come and going
And you will find out in the end
There really is, there really is no difference.

Cry baby cry
When you got to get it out
I'll be your shoulder, you can tell me all
Don't keep it in you.
Well that's the reason why I'm here.

Are you ready for a new sensation,
New sensation
Right now.
Gonna take you on a new sensation
New sensation.

Verse 3:

Hate baby hate
When there's nothing left for you
You're only human, what can you do
It'll soon be over,
Don't let your pain take over you.

Love baby love
It's written all over your face
There's nothing better we could do
Than live forever
Well that's all we've got to do.

Hey now, I'm gonna take you over,
New sensation
Right now,
Gotta hold on you, a new sensation
New sensation.

DISAPPEAR

WORDS & MUSIC BY JON FARRISS & MICHAEL HUTCHENCE

Steady rock tempo

Piano Introduction: *f* (forte). Key: E major (4 sharps). Time: 4/4. Tempo: Steady rock tempo.

Chord Diagrams:

- E:** E4, F#4, G#4, A4, B4
- A:** A2, C#3, E3, F#3, G#3
- A/D:** A2, C#3, E3, F#3, G#3, D4
- D:** D2, F#2, A2, B2, D3

Vocal Lyrics:

Doo doot - n doo doot - n doot - n doo doo doo doo doot - n doo doo
Doo doot - n doo doot - n doo doo doo doo doo doo doo doo doot - n doo doo

doo doo doo doo - doo doo doo doo. Say, I'm cry - in'.
doo doo doo doo - doo doo doo doo. Say you're mine, and give your-self to the
doo. Say if I could

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A

I'm look - ing at what's on T. V.
 feel - ings that you know.
 look in - to my - self and rea - son.

D

E

Pain and suf - fer - ing and the strug - gle to
 I'm need - ing all that you can give me, all the things that
 But I could ne - ver, ne - ver see or make sense of

A

D

be free. do so well.
 you the deal - ings.


It can't Words are heal - ing ev -
 Turn a - round. Am I sweet -

E

B






- er be de - nied and I ne - ver will ig - nore
 look - an - ti - ci - pa - tion, mak - ing spells as
 ing at sal - va - tion? Make me re - al - ise

E









— the sha-dows close— in. but when I see you com - ing I — can take it all.
 — all that I am. You Fall a - cross all — our yes - ter - days—
 put the light in - side — this man.

D E D E D






— } You're so fine, — lose my mind, — and the world—

E D E D E D

— seems to dis - ap - pear. — All the prob - lems, — all the fears, —

E D E D 1. E

To Coda Ⓢ — and the world — seems to dis - ap - pear. — Doo doo doo doo

Chord diagrams: A, D

doot- n doo— doo doo— doo doo doo doo doo doo doo doo— doo doo doo

Chord diagrams: E, A

doo doot - n doo doot - n doot doo— doo doo doo doo doo

Chord diagrams: D, E, D, E, D

2. doo doo doo doo— doo doo doo — You're so fine,— lose my mind,—

Chord diagrams: E, D, E, D, E, D

— and the world— seems to dis - ap - pear.— All the prob -

E D E D E D

- lems, - all the fears, — and the world — seems to dis - ap - pear, —

E A

— dis - ap - pear, — dis - ap - pear, — dis - ap - pear, —

D E

dis - ap - pear. — Doo doo doo doot - n doot doo — doo

A D E

doo doo doo doo doo doo doo doo doo doot - n doo doot - n



D.%, al Coda

doot - n doo — doo doo doot - n doo doo doo doo doo doo — doo doo doo

⊕ *Coda*



— You're so fine, — lose my mind, —



— and the world — seems to dis - ap - pear. — All the prob-



Repeat and fade

- lems, — all the fears — and the world — seems to dis - ap - pear. —

SUICIDE BLONDE

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

Steady rock beat

The musical score is for guitar and piano. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 2/4 time signature. The chords are: E, G, A, E, G, A, E, G, A, E, G, A. The piano part has a melody in the right hand and a bass line in the left hand. The score is in 2/4 time and D major.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and guitar. The key signature is G major (one sharp) and the time signature is 4/4. The piano part is written on a grand staff (treble and bass clefs). The guitar part is indicated by chord diagrams for Em7, A, and Em7. The score includes a section for an "Instrumental solo".

The musical score for 'Solo' by The Beatles is presented in a standard notation format. The key signature is G major (one sharp) and the time signature is 4/4. The score includes a guitar part with chords Em7, A, and Em7, and a bass line. The solo section is marked 'Solo ends'.

The musical score is for the song "Suicide blonde...". It features three staves: a guitar staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The guitar staff includes a key signature of one sharp (F#) and a time signature of 4/4. It starts with a double bar line and a repeat sign, followed by a whole rest, then a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. Above the guitar staff are three chord diagrams: Em7, A, and Em7. The vocal staff has the lyrics "Su - i - cide blonde..." under the notes. The piano accompaniment staff has a key signature of one sharp (F#) and a time signature of 4/4. It features a complex rhythmic pattern with eighth and sixteenth notes in both hands.

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Su - i - cide blonde.. Su - i - cide blonde was the
Got some re - ve - la - tion

co - lour of her hair, like a cheap dis - trac - tion for a
put in - to your hands to save you from your mi - se - ry like



new af - fair. She knew it would fi - nish be -
rain a - cross the land. But don't you see the

fore it be - gan. Well some - thing tells me you
co - lour of de - cep - tion, turn - ing your world a -



fore it be - gan. Well some - thing tells me you
co - lour of de - cep - tion, turn - ing your world a -

fore it be - gan. Well some - thing tells me you
co - lour of de - cep - tion, turn - ing your world a -



fore it be - gan. Well some - thing tells me you
co - lour of de - cep - tion, turn - ing your world a -

fore it be - gan. Well some - thing tells me you
co - lour of de - cep - tion, turn - ing your world a -

E G A Em7 A

lost the plan. — } You want to make— her, su - i - cide blonde. —
 round a - gain? — }

Em7

Love de - va - sta - tion, — su - i - cide blonde. — You want to make— her,

A Em7


To Coda ⊕

su - i - cide blonde. — Love de - va - sta - tion, — su - i - cide blonde. — She

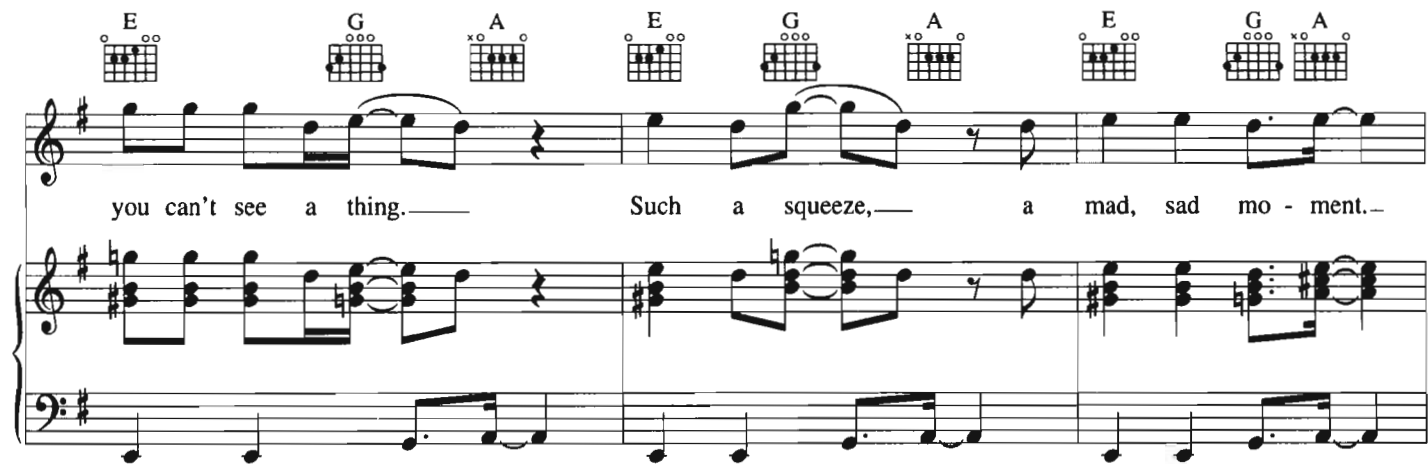
E G A E G A E G A

stripped to the beat, — but her clothes stay on. — White light ev - 'ry - where, — but


E G A E G A E G A



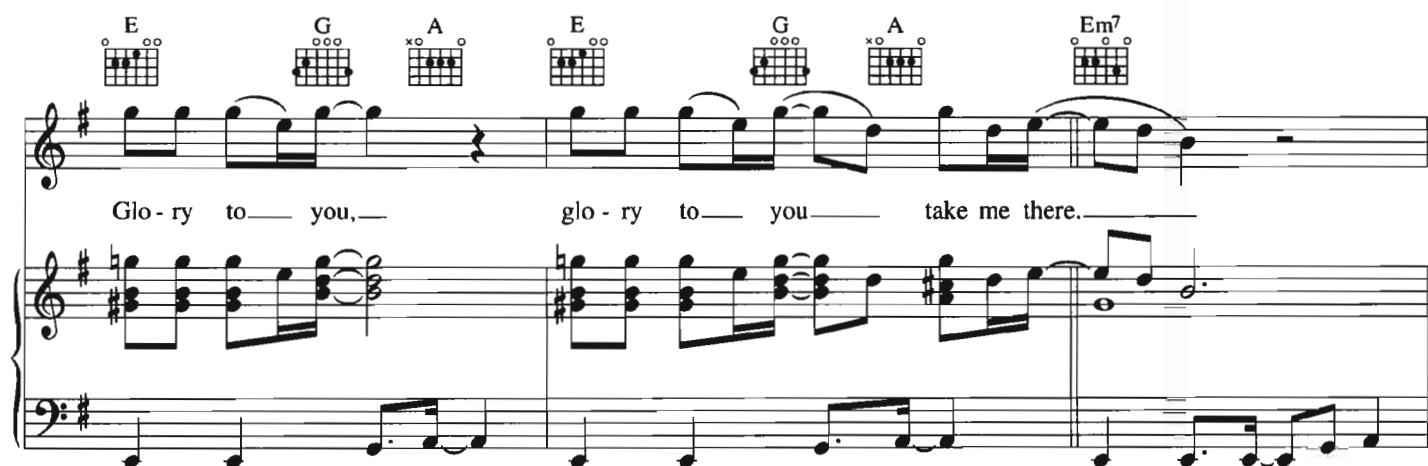
you can't see a thing. — Such a squeeze, — a mad, sad mo - ment. —




E G A E G A Em7



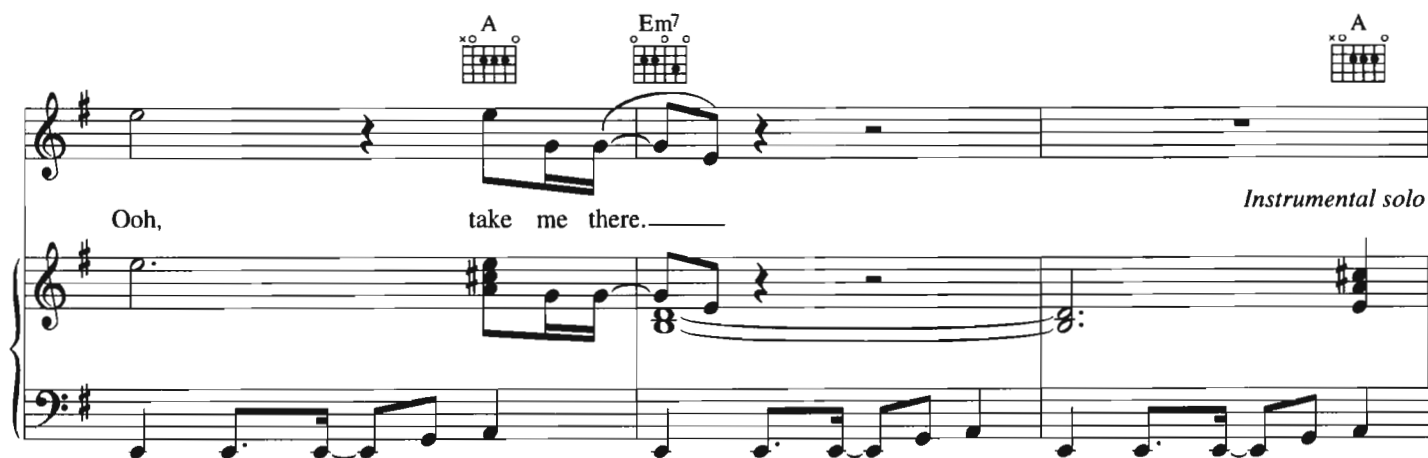
Glo - ry to — you, — glo - ry to — you — take me there. —



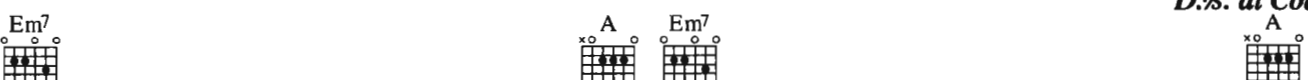
A Em7 A



Ooh, take me there. — *Instrumental solo*

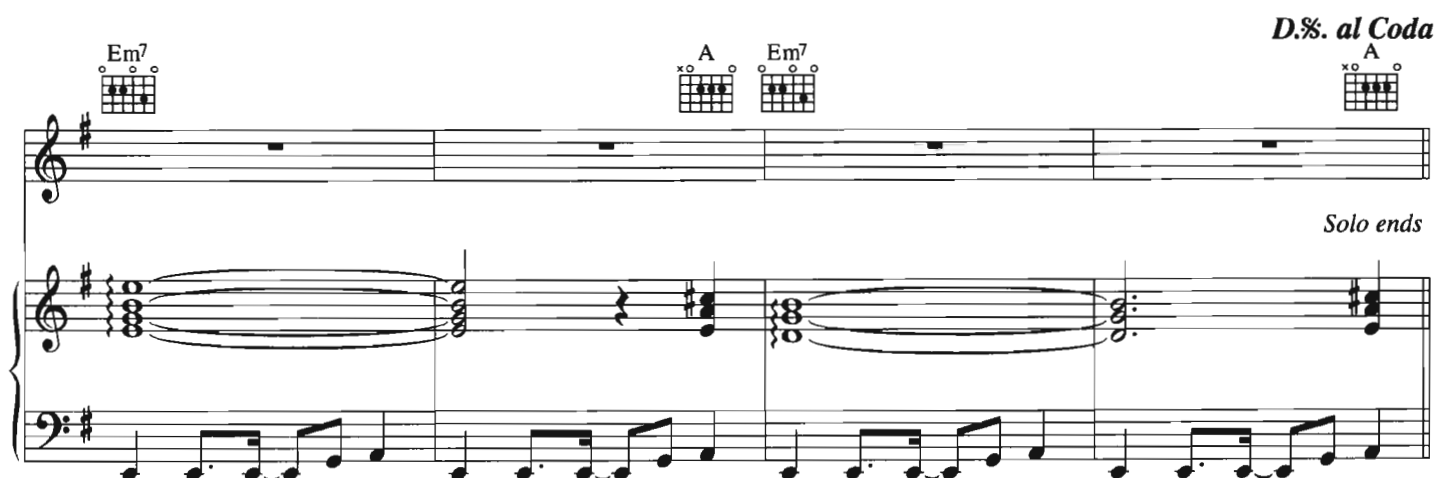


Em7 A Em7 A



D.%. al Coda

Solo ends



⊕ Coda



su - i - cide blonde, - take me! (You want to make. -)



(You want to make. -)

You want to make - her,

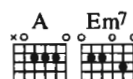
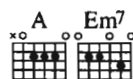


N.C.



su - i - cide blonde. -

You want to make. -



That's the sto - ry.

Ev - 'ry - thing you wan - na be,

A Em7 A Em7

ev- 'ry- thing- you are— are.

A Em7 A Em7

A Em7 A Em7

You want to make— her,

Repeat to fade

A Em7 A

su - i - cide blonde.— Love de- va- sta - tion,— su - i - cide blonde.—

HEAVEN SENT

WORDS & MUSIC BY ANDREW FARRISS

♩=139

G A C

G D G A C

§

G D G G A

Your eyes are like

(%. see block lyric)

C D G

deep wells of de - si - re. Once in your arms-

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A C Dsus4 D G

I'm on fire. You were sent-
(2nd see block lyric)

A C D G

— girl, so — per-fect - ly true. Chang-ing my

A C Dsus4 D Em

life— now I'm a sur - vi - vor. Hea-ven sent,

G Em G Em

that's what I call— you, hea-ven sent.

G Em *To Coda* G Bm

that's what I call— you. One day you'll

Em Bm Em

see,— what an - gels can see,—

A C

dressed in black if she comes back,— I think I'll lose— my mind.—

D Dsus4 *D.% al Coda*

♣ Coda



— you. Hea - ven sent, —



that's what I call — you. Hea-ven sent —



that's what I call — you. Hea-ven sent, —



hea-ven sent, — hea-ven sent, —

Em G A7/G

hea - ven sent.

C/G G

A7/G C G Em

Verse 2:

Late at night
 When the evening fire has died
 There's a look in your eye
 Seductive images fly.

Verse 3. D.%.

Tuesday she works
 In the library uptown
 Some useful knowledge
 Can always be found.
 Don't burn the library
 Till you've read all the books
 Sometimes in life
 You get a second look.

THE GIFT

WORDS & MUSIC BY JON FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 98$
















1. Oh ——— so fine, ——— we ——— were try - ing
 (Verse 2 see block lyric)






out ——— of no - where, just ——— in time. ———





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



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Let — you take me deep down the ri - ver,










kiss the chan - ges that shape my life. —

Not 2^o

Al - ways left — be - hind —

all — the tracks that I — could find. —



Do — do do do do, do — do do do



do, all — these scars are mine.

CHORUS



I — was think - ing, got — the feel - ing,



the gift you gave is gon - na last for - e - ver.

1.



All the lies you find, all the truth you



see, rise and fall but I know what's mine.

2.



I was think - ing, got the feel - ing,



the gift you gave is gon - na last for - e - ver.

Dm



Dm7



F



C/E



A5



D.%. repeat chorus to fade

do, do do do do do, all these scars are mine.

Verse 2:
 Here we lie
 Looking up to
 Empty sky
 And the promises we find.
 I'm not the first one
 To ask why.

Do do do do do
 Do do do do do
 All we ever try.

DELIVER ME

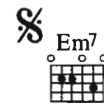
WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 120$



First system of piano accompaniment. Treble and bass staves in G major (one sharp). The treble staff features chords and eighth-note patterns, while the bass staff provides a steady eighth-note accompaniment.

Second system of piano accompaniment, continuing the musical texture from the first system.



Third system of piano accompaniment. The treble staff includes the lyrics: "1. Deep down in the mys - (Verses 2, 3, 4 & 5 see block lyric)". The music continues with chords and eighth-note patterns.

Fourth system of piano accompaniment. The treble staff includes the lyrics: "te - ry, — all I wan-na know — is why —". The music continues with chords and eighth-note patterns.

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your ways are tak - ing hold — of the ap - ple in my eye. —

1, 2, 3.

4, 5.

To Coda ☼



De - li - ver me




from your spell, — or give me, give me more of the same, —



de - li - ver me from your spell, — give me

G A E



more, give me more, give me more of the same. —

Em



De - li - ver me, de -

li - ver me, de - li - ver me,

D.%. al Coda

de - li - ver me.

⊕ Coda



li - ver me from your spell — or



give me, give me more of the same. — De -



li - ver me from your spell, — give me



more, give me more, give me more of the same. — De -

A7 Em A7

li - ver me from your spell,— or give me, give me more of the same..

Em A7 Em

De - li - ver me from your spell— give me

1. G A E

more, give me more, give me more of the same.—— De -

2. E Em7

Give me, give me, give me, give me, give me, give me, give me, give me,

Em A/E

give me, give me, give me, give me, give me, give me more of the same.—

Em7 A/E Em A/E Em7 A/E

Repeat ad lib. to fade

Verse 2:
 I'm in a crowded room
 Can't hear a single word they say
 They're just talking faces
 I don't believe I know your name.

Verse 3:
 Smell ya on my fingertips
 I hear ya whispering
 I feel ya all over me
 I'm never gonna be the same.

Verse 4:
 What ya trying to do to me
 Please tell me the rules of the game
 Can you see me shaking right through
 It's no surprise I'm looking this way.

Verse 5:
 What ya try to do to me
 Just tell me the rules of the game
 I'm just out of my skin
 With the bones of the questions that remain.

THE STRANGEST PARTY (THESE ARE THE TIMES)

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 116$



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Ev - 'ry - bo - dy's got their in - vi - ta - tions, and we're hop - ing that you're gon - na come..

These are the times, —

these are the crimes, — what are we wait -

— ing for, — what are we hat - ing for. — Here comes —






the rain, yeah, here comes the rain.





These are the times, ————— these are the crimes, —————

what are we wait - ing for, —————

what are we hat - ing for. ————— ing for. —————

B^bsus⁴ A^b B^bsus⁴

Wash a - way the rain in - to

C^b D^b 3^o segue E^b C^b D^b

the blue sea. These are the times,

E^b C^b D^b E^b

these are the times.

Verse 2:

You're part of the solution or part of the problem
 You're gonna have to dance with one
 If you're giving up on your future honey
 I'll count you out of having some.